



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

minds are prone to do in order to create belief in a power they do not possess, but diving deep down into difficulties that really do exist, and educing fresh ideas through the persistent activity of his mind as well as its originality. Sometimes, indeed, his very subtlety led him after a will-o'-the-wisp. I cannot help thinking that an amusing incident of his student years was somewhat prophetic of his more mature traits, as the boy is father of the man:

"He had to translate a passage from Tacitus in which Tiberius is described as doing something *Rhodo regressus*. These words he rendered by 'on his return to Rhodes,' and added two marginal notes, the first explaining and endeavoring to justify the use of *Rhodo* for *Rhodum*, and the second explaining how Tacitus came to speak of Tiberius as having done after his return *to* Rhodes what it was common knowledge that he did after his return *from* Rhodes. Not till he got back to his rooms did it occur to him that it would have been simpler to write *from* in his translation!"

The memoir (with portrait) prefixed to the volume is a loyal panegyric from the first of the two editors, and is accompanied by a commemorative address by Professor J. W. Mackail. The essays that follow are especially adapted to the reading of even the non-classicist. They give us examples of Mr. Verrall's variety of theme and unity of mental character, ranging as they do from facile studies of Martial ("A Roman of Greater Rome") and Propertius ("An Old Love Story") through Dante to minute and subtle analyses of English style ("The Prose of Walter Scott") and a keen and penetrative judgment of a novel by Meredith ("Diana of the Crossways"). We must not forget that in losing the classical scholar we have also lost the first incumbent of the King Edward VII professorship of English literature at Cambridge. It is a distinction of English culture that one man could so worthily fulfil both functions.

Verrall will live in memory for the suggestiveness of some of his views, but more for the vividness of his personality and the intensity of his devotion to the things of the spirit. After all it is the race that counts, not the goal.

E. T. M.

East Christian Paintings in the Freer Collection. By CHARLES R. MOREY. (University of Michigan Studies, Humanistic Series, Vol. XII.) New York: Macmillan, 1914. Pp. 86. Plates XIII.

Among the manuscripts secured in the East by Mr. Charles L. Freer, of Detroit, are some interesting miniatures from ecclesiastical manuscripts. Two of these are from a manuscript of St. John Climacus, one representing the saint himself seated writing, with the convent of Mt. Sinai in the background, the other showing the ladder (*κλίμαξ*) of monastic virtues which gave the saint his name, and below it the saint and a glimpse of the convent tower. The occurrence of the name "Theoctistus the monk" at the foot of

this leaf leads Professor Morey to identify the manuscript from which it comes as the work of the well-known scribe of that name who was connected with the Monastery of St. John the Baptist at Constantinople between 1127 and 1133. The facsimile on which this identification is based is not wholly convincing, as its hand seems to present as many contrasts with the Freer leaf as resemblances, but the date seems probable enough. The preposition before οὐρανὸς in the second line of this leaf is εἰς not ἐπ' (p. 26; cf. Fig. 14, l. 7), and καῖρος "Opportunity" (p. 6) is clearly an inadvertence.

The most notable of Mr. Freer's miniatures, however, are a series of eight preserved on five leaves from a Gospels manuscript. Two of these are portraits of the evangelists Mark and John, accompanied by their emblems; the others represent the "Descent from the Cross," the "Descent into Hell," the "Convincing of Thomas," "Christ and the Holy Women," the "Madonna and Saints," and "Two Saints." This very unusual group of pictures Professor Morey assigns to the latter half of the twelfth century and discusses with great learning and intelligence.

Nine of these pictures are exquisitely reproduced in color facsimiles which add greatly to the value of the work, for students of paleography and Byzantine art. The lists of κεφάλαια (Professor Morey constantly prints it κεφάλεια, which is not the way of the manuscripts) for Mark and John need hardly have been printed in full (pp. 31, 32), as they are of common occurrence and accessible in handbooks such as von Soden's (I, 407-9).

Professor Morey concludes with a discussion of the Freer paintings on the covers of the Freer Gospels. He now assigns them to the first half of the seventh century. Excellent uncolored reproductions of these covers with kindred material enrich this discussion. The whole book is a delightful monument of both art and learning.

E. J. G.

UNIVERSITY OF CHICAGO

The Principles of Greek Art. By PERCY GARDNER. New York: Macmillan, 1914. Pp. xvii+352. \$2.25 net.

This work is called by the author an "enlargement" of his well-known *Grammar of Greek Art*. Fourteen of the twenty-one chapters have been "mostly rewritten"; chaps. iv and xi are "quite new." The bulk of the book has been increased by about one-third and there are twenty-five new illustrations.

I note the subjects of some of the more important chapters, and quote, or summarize, some of the author's remarks and conclusions. Chap. i is called after the older work, "The Grammar of Greek Art." The author still considers the Minoan-Mycenaean art as practically a negligible factor in the history of Greek art (p. 5). A new feature is the section on the "sources of our knowledge." In an interesting note (p. 11) Furtwängler's attempt to deter-